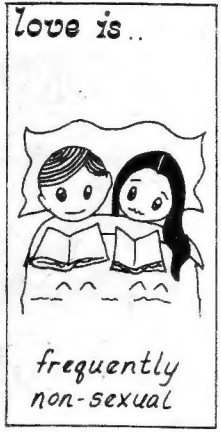

Joyce Sutton and Chin Lively were the first women to publish an independent comic in America. They called their virgin opus, Tits & Clits and it rattled a lot of cages all over the place. The cover showed a woman invading the santuary of a men's john to secure a bit of t. p. Their second comic was Abortion Eve, an educational book about the reality of getting pregnant & going through with an abortion. A Second issue of Tits & Clits was done, but the authors nodded to the censors & called it Pandora's Box, a less threatening title. Tits & Clits 2 is on sale now. $1. 35 pp from Nannygoat Productions, Box 845 Laguna Beach, Ca 92652. Meanwhile, Joyce Sutton has become Joyce Farmer & has developed several drawing styles as her various sto-

GEBBIE/cont'd. To see the way Melinda uses the material of her past in her art, examine the relationship between Clara and her mother in "The Cockpit" in Wet Satin. "I wore a girdle from the time I was thirteen. My mother said 'It's really obscene for a girl not to wear a girdle if she's going to wear a tight skirt.' Nobody's butt wiggled in those days. Their asses looked like cement." Melinda grew up in Sausalito and Marin County. "I never did most of my stories to be seen by the public. I did them for myself. Something would drive me nuts for a long time and I would do a story about it." I asked her if she was still into using her art for revenge. "I'm getting out of it, but something always seems to come up or somebody wants me to do another story like that." "You have a story in the forthcoming issue of SLOW DEATH, haven't you?" "Yes, a war story, the first war story done by a woman for an underground comic." "For that matter, you're the first woman ever to appear in Slow Death Funnies. The story is dated 1974--" "Yes, I drew 'Velma Gets it Ndebele' in 1974. The art is usually slow getting into print." *Slow Death 7 is the real war issue and it may be out by Fall of 1976. Wimmen's 7 is scheduled for October. We may get Young Lust 5 around the same time. Jay Kinney is editing that one & he scored a beautiful eight-pager, "They Can't See Us From Here," from Guy Colwell. Guy was in Europe for six weeks where he picked up his color art for Earth Erectile, which will finally see print as a serial in the French Charlie.* Mother's Oats 3 by Sheridan and Schrier from The Rip Off Press very soon.* Jeff Rund says I can let you know about the big new Crumb anthology, R. CRUMB'S CARLOAD O' COMICS, 160 pp of comix, 14 of them brand new. $6 by October.* HEAD MAGAZINE 1 (9-76) contains Bobby London's "Slum Goddess."* Wally Wood cover on SCREW 383. Kurtzman, Shelton, Wood, and Kinney in L'Echo Des Savannes 21. 8/1/76 -Clay Geerdes

Clothilde Comes Out

I found Melinda Gebbie living in a house I had passed hundreds of times as I drove up and down California Street in San Francisco. She was in her living room at her drawing table working out the figures for the cover of Wimmen's Comix #7. She's the editor and it was her idea to do an issue on crimes by women, an outlaw issue. She stops, checks her expression in a small hand mirror, makes a small correction and continues to detail the leader of the gang. Why feminine crime? "Because it's something we don't like to think about. It's been my experience that women write most about abortion, rape, divorce, and love. We have a hard time with aggression. The last thing in the world a woman wants to be called is a pig of any kind. That's why it's hard for her to initiate an aggressive act." Ms. Gebbie's comic stories are usually violent and filled with vengeance. She began using her art as a form of revenge in her teens. Her father indirectly taught her the value of art as therapy. An unhappy man, he spent many of his hours building delicate miniature models of ships and placing them in bottles. Melinda never liked her mother whom she describes as "a sentimentalist into nauseating Romanticism." When her father died in 1965, her mother threw away all of his miniature work. "I hated her for that. When I was little, she always gave me dolls. She would never buy me books or art supplies. She liked little girls and their things. She didn't want me to enlarge my world and grow up. She just wanted me to go on being her plaything. I broke away from her when I was 13, but I was still afraid of her. She's dead now."

COMIX WORLD 53. August 1, 1976. Copyright by Clay Geerdes, Box 507, Cotati, Ca 94928. World Rights Reserved. Subs: $3.50 for 12; $6.50 for 24. All back issues $8.50. Logo: Melinda "Clothilde" Gebbie.

ies show. Her contribution to Wet Satin was a menstruel fantasy about her two characters, Maxine & Dennis. Instead of dreading "that time of the month," they learn to look forward to it, evading the Biblical dogma that says a woman is unclean during her menses. Most male cartoonists have ignored women's periods entirely, while touching on just about every other aspect of human sexuality at one time or another. Ironically, many stores that would display the books of Crumb & Wilson found Tits & Clits "disgusting" & refused to carry it. As with their other books, Farmer & Lively published T & C 2 under the aegis of their Nannygoat Productions (Capricorns). It's got a lot of honest sexual interest, but it's not a hard-core comic anymore than the other Nannygoat books are. The authors tend to deal with sexuality as a natural part of life; they view it with a mixture of pain and humor, seldom exaggerating or idealizing sex as male cartoonists are prone to do. Actually, sex has become an economic factor in comix & the stress & amount rarely says much that is really on an artist's mind these days T & C #1 is $1.05 pp. Get 'em both. C. G.

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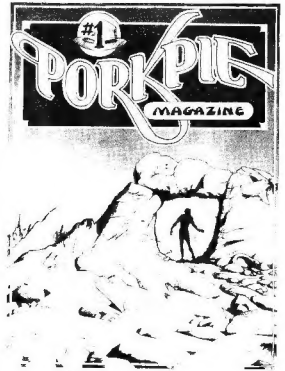

PORKPIE. 48pp bond, heavy stock covers. $1.25 from Charles G. Oldham, 1705 Ea. 13th St., Tuscon, Az 85719. Editor, artist Oldham is an actor, radio announcer, & graphics collector. While doing research for an Invisible Theater production of "Mad Dog," Oldham accrued numerous anecdotes that couldn't be used in the final script. "The ready visual appeal of these amusing incidents suggested a comic strip," and the Arizona Daily Wildcat (a tab) agreed so the strips ran in Aug & Sept of 1974. With Harry S. Robins, Oldham designed posters for Invisible Theater, and their common interest in comic art resulted in a three-week course in cartooning in the University of Arizona's continuing education program. MAD DOG and a lot of interesting art by guys like Michael Caulfield (below) and Chris Andrews appears

in the virgin issue of Porkpie. Harry S. Robins did the lizard to your right. He also did the art on the cover of Porkpie. Oldham did the logo. Art on these pages copyrighted by Oldham, Robins, & Caulfield.

PROLOGUE!...NEW YORK, 1931.... and the 42nd Police Precinct in the Bronx receives an unexpected visitor... ARTHUR FLEGENHEIMER... known as...
DUTCH SCHULTZ!
WHAT THE @%#! ARE YOU DOIN' HERE?!
SURPRISED TA SEE ME, LOOTENANT?
LOOK ARTHUR, WE GOT OUR HANDS FULL JUST PICKIN' UP THE BODIES YOU AND MAD DOG LEAVE BEHIND! THIS WAR BETWEEN YOU TWO HAS...
...HAS GOTTA STOP! DON'T I KNOW IT, LT. SCHAEFEL... THAT'S WHY I'M HERE--GOTTA LITTLE PROPOSITION...
LOOK I WANT VINCENT WAS SO I'LL KILLED! HE'S DRIVING ME CRAZY! ...GIVES A HOUSE IN WESTCHESTER TO ANY R YOU GUYS THAT KNOCKS 'IM OFF!
WHAAAT?!
YOU BEEN SAMPLIN' THAT SWILL YOU BOTTLE? YOU KNOW WHAT YOU'RE SAYIN', ARTHUR? BOUNTY HUNTERS WE AIN'T...THIS IS A POLICE STATION--
HEY! DON'T SQUIT THE MAHOGANY!...
I KNOW WHERE I AM... I BEEN HERE BEFORE!
AN' I KNOW EXACTLY WHAT I'M SAYIN'!
MAD DOG HAS GOT T'GOT HE GIVES ME TH'WILLIES! TH'GUY AIN'T HUMAN.. HE'S TOO CRAZY!! LOOKS, THE DICK THAT KILLS MAD DOG GETS THE MEDAL A'HONOR ANY-WAY, RIGHT? I'M JUST MAKIN' IT MORE INNERESTIN'!!
YOU GOTTA BE NUTS! GET OUTTA HERE... BEFORE I RUN YA IN AN' SAVE COLL THE TROUBLE!!
I THINK IT OVER! I'LL PAY GOOD TO ANY COOP THAT KILLS COLL!
...WHO IS THIS CRIMINAL, CRAZY ENOUGH TO STRIKE FEAR INT' THE HEART OF DUTCH SCHULTZ?
DON'T MISS THE NEXT TRUE TALE BE ENGRAVED IN LEAD EPAODE OF VINCENT COLL alias...
MAD DOG
GRAPHIX